MSC
M
22
.B11
W644
1893
vol.1

SCHIRMER'S LIBRARY

Vol. 13

BACH

THE WELL-TEMPERED CLAVICHORD

Vol. I

Pr., $1.75

COPYRIGHTED 1903 BY G. SCHIRMER

MSC
M
22
.B11
W644
1893
Vol. 1

Schirmer's Library of Musical Classics

Vols. 13-14

JOHANN SEBASTIAN BACH

THE WELL-TEMPERED CLAVICHORD

FORTY-EIGHT PRELUDES AND FUGUES

IN TWO VOLUMES

EDITED BY

CARL CZERNY

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR BY

PHILIP HALE

G. SCHIRMER (INC.), NEW YORK

Copyright, 1893, by G. Schirmer (Inc.)

Printed in the U. S. A.

JOHANN SEBASTIAN BACH, the greatest member of a large family of distinguished musicians, was born at Eisenach, March 21, 1685. His father, Johann Ambrosius Bach (1645-1695) was a violinist and an organist, and he married for his first wife, Elizabeth Lämmerhirt of Erfurt, who died when Sebastian, her eighth and last child, was about nine years old. After the death of his father, Sebastian was brought up and taught by his brother, Johann Christoph, organist at Ohrdruff; the boy had received violin lessons from his father, and, in all probability, clavichord lessons from his uncle, Johann Christoph. Stories are still told of the jealousy of Sebastian's brother and the secret studies of the boy, who sang in the choir, and in 1700 received free education in Lüneburg, from which place he made excursions on foot to Hamburg, to hear the organists Reinken and Lübeck. About this time Bach became acquainted with the works of the French clavecinists ; and the influence of Couperin, the Great, is seen in many of his compositions for clavichord. We know little comparatively of the education of Bach ; but it is more than probable that he was essentially an autodidact.

Bach's first position was in 1703 as violinist in the orchestra of Prince Johann Ernst at Weimar. A few months afterward he was appointed organist of the New church at Arnstadt, in which town he staid four years. He visited Lubeck, and associated with Buxtehude, who influenced mightily his compositions for organ. In 1707 Bach moved to Müllhausen, where he played the organ and taught for a year. Here he was married to his cousin, Maria Barbara, by whom he had seven children, of whom four grew up. 1708 saw the couple in Weimar, where Bach was court organist and chamber-musician to the reigning duke, William Ernst, who was fond of church-music. Nine years were spent busily and agreeably in Weimar. In 1717 Bach entered the service of Leopold, prince of Anhalt-Köthen, and lived at Köthen where he had neither an organ to play nor a chorus to lead ; he devoted himself to orchestral and chamber music. His wife died in 1720 ; the next year he married Anna Magdalena Wülken, the daughter of a court trumpeter ; she sang, copied music, and bore her husband thirteen children, six of whom grew up ; she died in 1760, after living for eight years on public charity. Bach went to Leipzig in 1723 to fill the positions of Cantor at the Thomas School and musical director of the city. Here he labored for twenty-seven years. His eyes troubled him seriously during the latter years of his life, and at the end he was totally blind. He died July 28, 1750.

These are the baldest outlines of a life distinguished by enormous labor. We have no time to look at the contests with foreign virtuosos, the interest in new instruments, the parochial quarrels with petty officials, the intercourse with rulers. The man's life was one of counterpoint and household joy and care. His nature was sanguine ; his temper was stormy. He was aware of his own worth ; yet he was free from the common jealousy and vanity of musicians. A severe teacher, he was beloved by his pupils. He was robust, broad-shouldered, with highly developed forehead, deep eyes, good and large mouth : a face of keenness, frankness, and strength. The man was economical, honorable, yes, noble.

As a musician he summed up the past, exhausted his own age, and looked beyond even the end of this century. But we have not to do with the Maker of the Matthew Passion, the Mass and the church cantatas ; nor may we now regard the master of organ prelude and fugue ; we are concerned with the composer of "The Well-tempered Clavichord," sometimes called "the 48 preludes and fugues."

This work is in two parts, and each part contains 24 preludes and 24 fugues. The first part was finished in 1722 at Köthen, and to this part alone he gave the name "The Well-tempered Clavichord." The second part was finished in Leipzig, probably in 1744. It is believed that early compositions were used in the compilation of the first part, and it is certain that many preludes had already appeared as independent compositions.

Bach is said to be the introducer of our present system, the "equal temperament," but it was known probably before, as Mersenne gave the correct number of the ratios in 1636. In the first system of temperament, the "unequal" or "mean-tone," the more common scales were fairly accurate, the others were ignored. Our present system is a compromise, and the only interval tuned with accuracy is the octave. "The sharp of a tone and the flat of the tone that follows are regarded as identical." Bach here showed the possibilities of the new system.

A new system of fingering was introduced inevitably by this work. Before Bach, the little finger and the thumb were almost never used, for although Couperin gave in 1717 directions for using them, his manner is strange, at times inexplicable. J. A. Hiller tells us in his life of Bach (1784) that Bach employed all the fingers equally ; he had invented his own system of fingering for conquering difficulties, and it rested chiefly on the use of the thumb.

From the purely musical standpoint, these preludes and fugues are a monument for all time. As William Cart well says, this chaste Muse shuns the "screaming" light of the concert hall, nor will she speak to the jaded ears of a crowd indifferent, or greedy for startling effects. "Each of these pieces has its own cachet ; and you remember it, as the face of a loved one." Are some severe ? Others are full of modern romanticism. If Bach now pours out his soul in prayer, or gives way to gloomy thought, at other times he laughs with peasant gayety and dances and sings with the people. And often the most surprising contrapuntal feat escapes notice by the apparent simplicity of the performance.

PHILIP HALE.

COPYRIGHT, 1893, BY G. SCHIRMER.

Preface.

The principal object in issuing this new edition of J. S. Bach's "Well-tempered Clavichord" has been to make it as correct and complete as possible, both by means of comparison with all preceding editions, and by collating with some earlier manuscripts. In marking the fingering, which renders this issue far more generally useful, two points have been steadily kept in view:

First, to keep the hands as quiet as may be, even in extremely complicated passages;
Secondly, to enable the player to bring out each separate part independently, with perfect smoothness, and with due regard to the phrasing.

Patient study, either on the pianoforte or on the organ, will be rewarded by the rich and full effect produced by a smooth and flowing polyphonic rendering.

It has been my endeavor to indicate tempo and interpretation:

First, according to the unmistakable character of each movement;
Secondly, according to the well-remembered impression made on me by Beethoven's rendering of a great number of these fugues;
Thirdly, according to convictions matured by more than thirty years' study of this work.

Wherever an extremely rapid tempo is indicated, this is, of course, meant only for the pianoforte. When playing passages so marked on the organ, the tempo must be moderated very decidedly.

Those who have no Maelzel's Metronome at hand are reminded, that the Allegro in these old compositions is to be taken, as a rule, much more tranquilly and slowly than in modern works.

Vorwort.

Bei dieser neuen Ausgabe von J. S. Bach's wohltemperirtem Clavier hat man vor Allem gestrebt, durch Vergleichung aller frühern Ausgaben so wie einiger ältern Handschriften, die möglichste Correctheit und Vollständigkeit zu erlangen. In der Angabe des Fingersatzes, wodurch dieses Werk eine weit grössere Gemeinnützlichkeit erhält, wurde stets der zweifache Gesichtspunkt beachtet:

Erstens, die Hände, auch in den verwickeltesten Fällen möglichst ruhig zu halten;
Zweitens, jede einzelne Stimme von den Andern unabhängig, streng gebunden und folgerecht ausführen zu können.

Der Spieler wird die daran zu verwendende Mühe, sowohl auf dem Pianoforte wie auf der Orgel, durch die gehaltreiche Wirkung belohnt finden, die mit einem vollstimmigen und fliessenden Spiele hervorgebracht wird.

Das Zeitmass und den Vortrag habe ich:

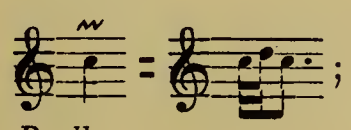
Erstens, nach dem unzweifelhaften Character eines jeden Satzes;
Zweitens, nach der wohlbewahrten Erinnerung wie ich eine grosse Anzahl dieser Fugen einst von Beethoven vortragen hörte;
Drittens, endlich nach den Ideen aufzuzeichnen und zu bewahren gesucht, welche ich selbst durch ein mehr als dreissigjähriges Studium dieses Werkes in mir festsetzte.

Wo ein bedeutend schnelles Zeitmass vorgeschrieben wurde, ist es natürlicher Weise nur für das Pianoforte berechnet. Wollte man jedoch die so bezeichneten Sätze auch auf der Orgel vortragen, dann müsste allerdings das Tempo bedeutend langsamer genommen werden.

Für diejenigen, denen kein Maelzel'scher Metronom zu Gebote steht, wird noch erinnert, dass das Allegro bei diesen ältern Compositionen in der Regel viel ruhiger und langsamer zu nehmen ist, als bei modernen Tonstücken.

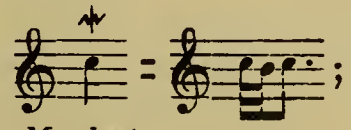
CARL CZERNY.

Inverted mordent.



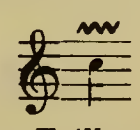
Praller.

Mordent.



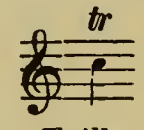
Mordent.

Trill without after-beat.



Triller ohne Nachschlag.

Trill with after-beat.



Triller mit Nachschlag.

Contents

Vol. I

1 Preludio page 4 — Fuga a 4 voci page 6

2 Preludio page 8 — Fuga a 3 voci page 10

3 Preludio page 12 — Fuga a 3 voci page 14

4 Preludio page 18 — Fuga a 5 voci page 20

5 Preludio page 24 — Fuga a 4 voci page 26

6 Preludio page 28 — Fuga a 3 voci page 30

7 Preludio page 32 — Fuga a 3 voci page 36

8 Preludio page 38 — Fuga a 3 voci page 40

9 Preludio page 44 — Fuga a 3 voci page 46

10 Preludio page 48 — Fuga a 2 voci page 50

11 Preludio page 52 — Fuga a 3 voci page 54

12 Preludio page 56 — Fuga a 4 voci page 58

13 Preludio page 62 — Fuga a 3 voci page 64

14 Preludio page 66 — Fuga a 4 voci page 68

15 Preludio page 70 — Fuga a 3 voci page 72

16 Preludio page 76 — Fuga a 4 voci page 78

17 Preludio page 80 — Fuga a 4 voci page 82

18 Preludio page 84 — Fuga a 4 voci page 86

19 Preludio page 88 — Fuga a 3 voci page 89

20 Preludio page 92 — Fuga a 4 voci page 94

21 Preludio page 100 — Fuga a 3 voci page 102

22 Preludio page 104 — Fuga a 5 voci page 106

23 Preludio page 108 — Fuga a 4 voci page 110

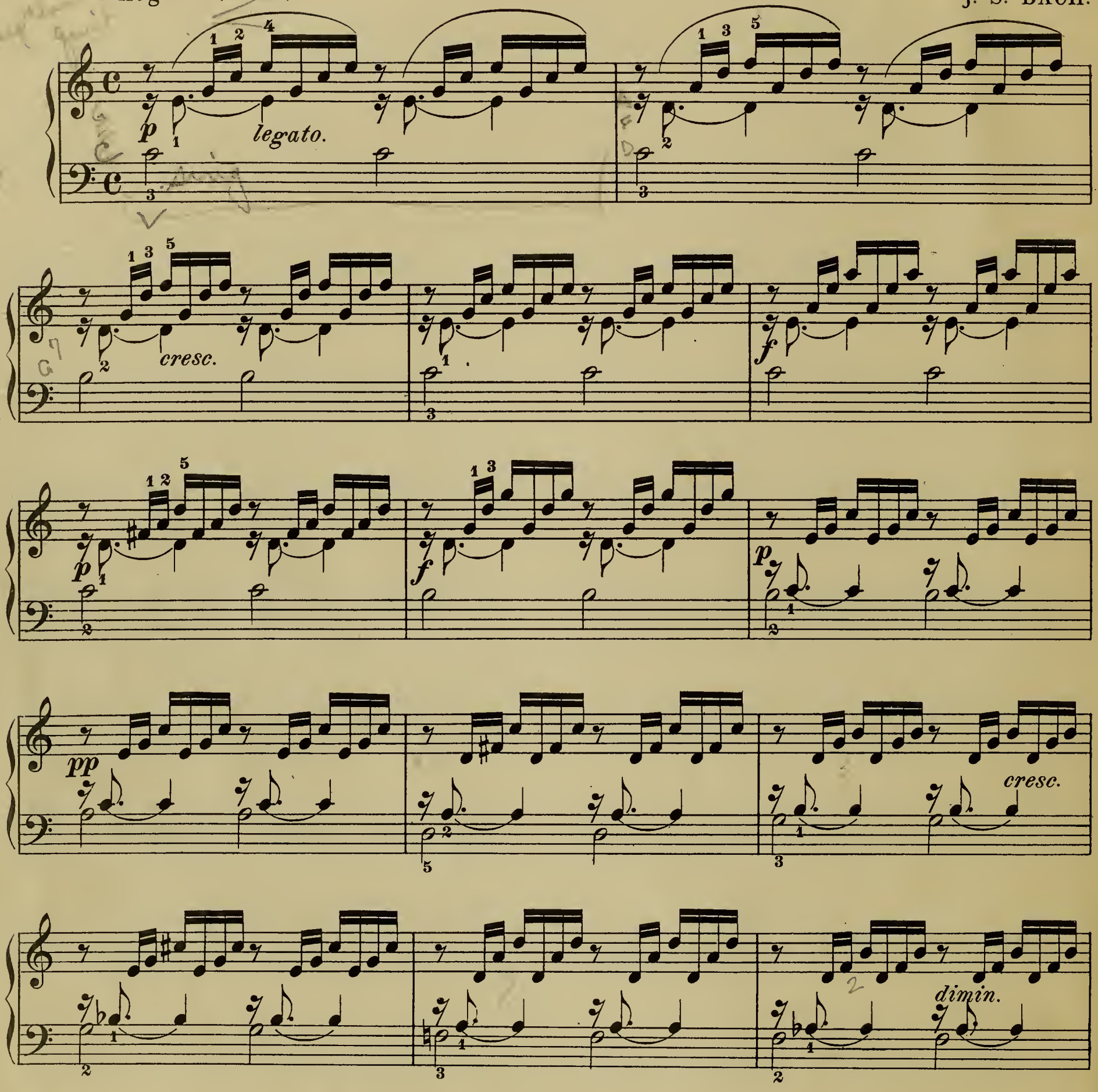
24 Preludio page 112 — Fuga a 4 voci Largo page 114

Part First.

Preludio I.

Allegro. (♩ = 112.)

J. S. BACH.



All figures in the fingering which are set above the notes are intended, whether in inner or outer parts, for the right hand; whereas, the figures below the notes are for the left hand. This explanation will suffice to show, in doubtful cases, by which hand any note in the inner parts is to be played.

Alle Fingersatz-Zahlen, welche über den Noten stehen, gelten (auch in den Mittelstimmen) stets der rechten Hand. Dagegen sind die unter den Noten stehenden Zahlen immer für die linke Hand bestimmt. Dieses reicht hin, um in zweifelhaften Fällen anzuzeigen, von welcher Hand jede Note in den Mittelstimmen gegriffen werden muss.

11015

Printed in the U. S. A.

p

pp

cresc.

dimin.

pp

cresc.

f

ff

dimin.

p

calandо

pp

Fuga I.

a 4 Voci.

Moderato e maestoso. (♩= 116.)

p sempre legato.

cresc.

f

f

sf

p cresc.

f

f

dimin.

p

cresc.

f

dimin.

p

poco

a poco rallent.

p

pp

f

Preludio II.

Allegro vivace. (♩ = 144.)

f

sf

p

sf

p

f

dimin.

p

cresc.

f

fz *fz* *fz*

ff Presto.

fz *p* Adagio.

> p

Allegro.

rallent.

lento.

ritard.

Fuga II.

a 3 Voci.

Allegretto moderato. (♩ = 80.)

pp

poco cresc.

p

p

cresc.

f *p*

dimin.

p

cresc.

f

p

cresc.

f

p

cresc.

f

ff

p

cresc.

ff

dim. e rallent.

p

pp

sf

Preludio III.

Vivace. (♩. = 92.)

p *cresc.* *f* *dimin.*

p *cresc.* *f* *dimin.*

p *cresc.* *f* *dimin.*

p *cresc.* *f*

f *dimin.*

dimin. *p* *cresc.* *f* *dimin.*

p *cresc.* *f*

dimin. *p* *cresc.*

f

sf *sf*

f *dimin.* *p*

cresc. *f*

fz *fz* *fz* *pesante.*

Fuga III.

a 3 Voci.

Allegro. (♩ = 104.)

p

cresc.

f

p

cresc.

f

dimin.

p

cresc.

f

dimin.

p

cresc.

f

p

cresc.

f

più f

ff

sf

Preludio IV.

Andante con moto. (♩ = 92)

p sempre legato.

cresc.

dimin.

p

cresc.

f

dimin.

dolce.

cresc.

f

dimin.

p

cresc.

p

cresc.

f

dimin.

p

cresc.

sf *sf*

f

dimin.

p

f

fz

fz *dimin.*

p *dimin. e rallent.*

Fuga IV.

a 5 Voci.

Moderato e maestoso. (♩ = 112)

p *cresc.* *f* *dimin.* *cresc.* *f* *dimin.* *p* *cresc.* *f* *dimin.* *p*

cresc.

f

dimin.

p

cresc.

f

p

cresc.

più cresc.

ff

dimin.

p

cresc.

f

dimin.

p

cresc.

f

fz

dimin.

p

dimin. e rallent.

pp

Preludio V.

Allegro vivace. (♩ = 132)

p leggiermente.

cresc.

fp

cresc.

f

dimin.

p

cresc.

f

fp

cresc.

f

ff

meno Allegro.

sf *sf* *sf*

p

Fuga V.

a 4 Voci.

Allegro moderato. (♩ = 76)

f marcato. *sf* *sf non legato.*

sf *sf* *sf* *sf* *sf* *sf*

p *cresc.* *f*

sf *fp* *cresc.* *fp* *cresc.*

f *fp* *cresc.* *f* *sf* *sf*

sf *sf* *sf*

sf sf ff sf

p cresc.

f p cresc. f p cresc.

f sf sf sf sfp cresc.

f sf sf sf

sf sf sf ff

Preludio VI.

Allegro moderato. (♩ = 80)

p

non legato.

cresc.

f

dimin.

p

cresc.

f

dimin.

p

cresc.

f

dimin.

p

f

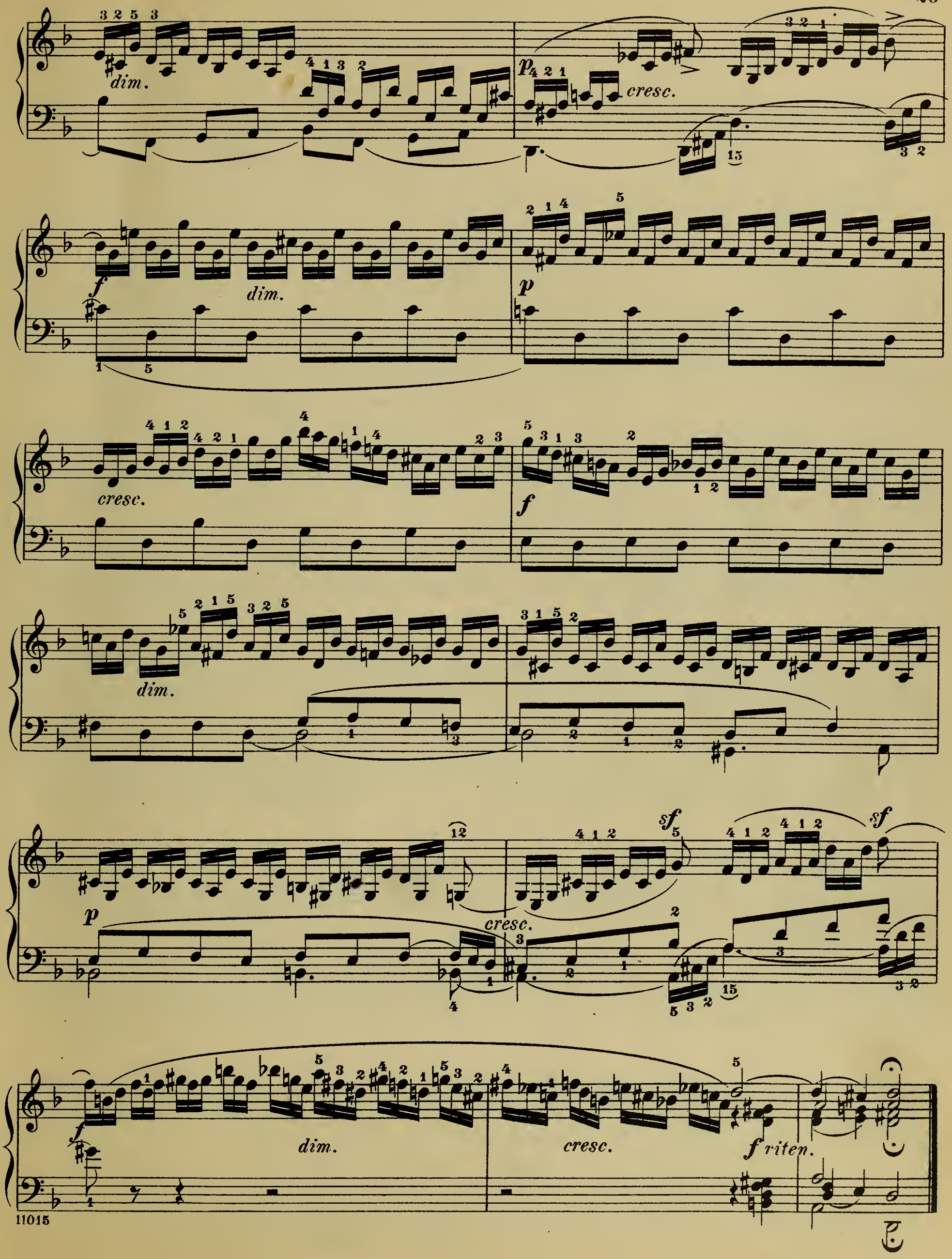
p

f

p

cresc.

sf


dim.
p
cresc.
f
dim.
p
cresc.
f
dim.
p
cresc.
sf
sf
f
dim.
cresc.
f riten.

Fuga VI.

a 3 Voci.

Andante. (♩ = 66.)

p legato.

cresc.

f

dim.

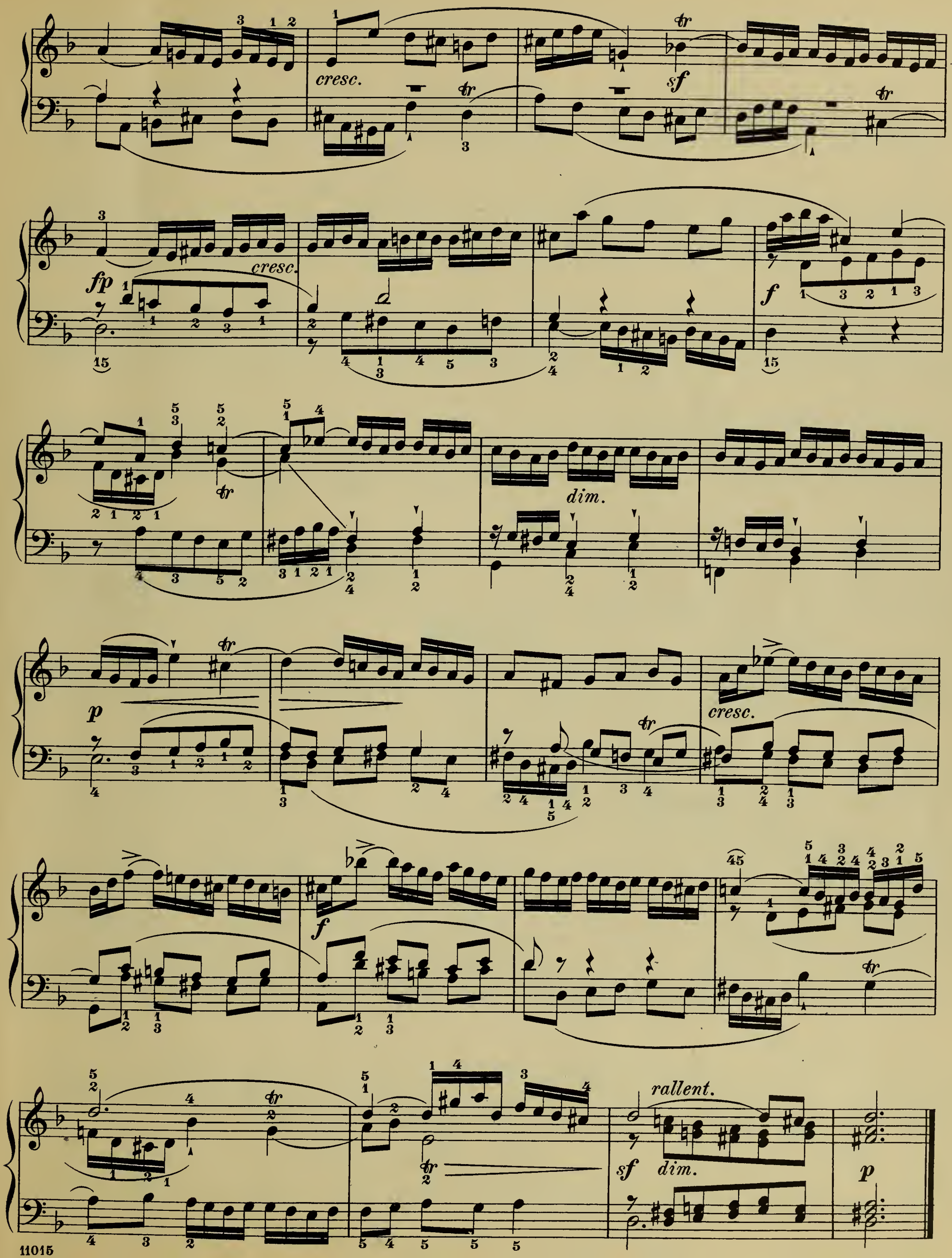
p

cresc.

f

dim.

p


cresc.
sf
fp
cresc.
f
dim.
p
cresc.
f
rallent.
sf
dim.
p

Preludio VII.

Lento moderato.(♩ = 80.)

p

cresc.

f

sf

dim.

p legatissimo

cresc.

f

dim.

p

f

sf *sf* *sf* *dim.*

p *cresc.*

f

tr

p

cresc.

f

dim.

cresc.

f

dim.

cresc.

f

dim.

p

rit.

pp

Fuga VII.

a 3 Voci.

Allegro. (♩ = 112.)

mf

cresc.

f

fp

cresc.

f

più f

ff

dim.

p

cresc.

f

ff

sf

dim.

poco rall.

p

Preludio VIII.

Lento moderato. (♩ = 100.)

pp dolce.

cresc.

f

p

cresc.

f

dim.

p

p

cresc.

f *sf*

sf

sf

p

cresc.

f

fz *fz*

sf *sf*

fp *dol.*

cresc. *sf* *sf*

f *dim.* *p*

dim. *pp* *rall.*

Fuga VIII.

a 3 Voci.

Andante con moto. (♩ = 76.)

p *dolce sempre legato*

cresc.

f *dim.* *p*

tr

cresc.

f

dim.

p

cresc.

f

dim.

p

cresc.

f

dimin.

p

tr

cresc.

f

dimin.

rallent.

cresc.

dimin.

p

Preludio IX.

Allegretto. (♩. = 84.)

p sempre legato.

cresc.

dimin.

p

cresc.

f

dimin.

p

p

cresc.

f

sf

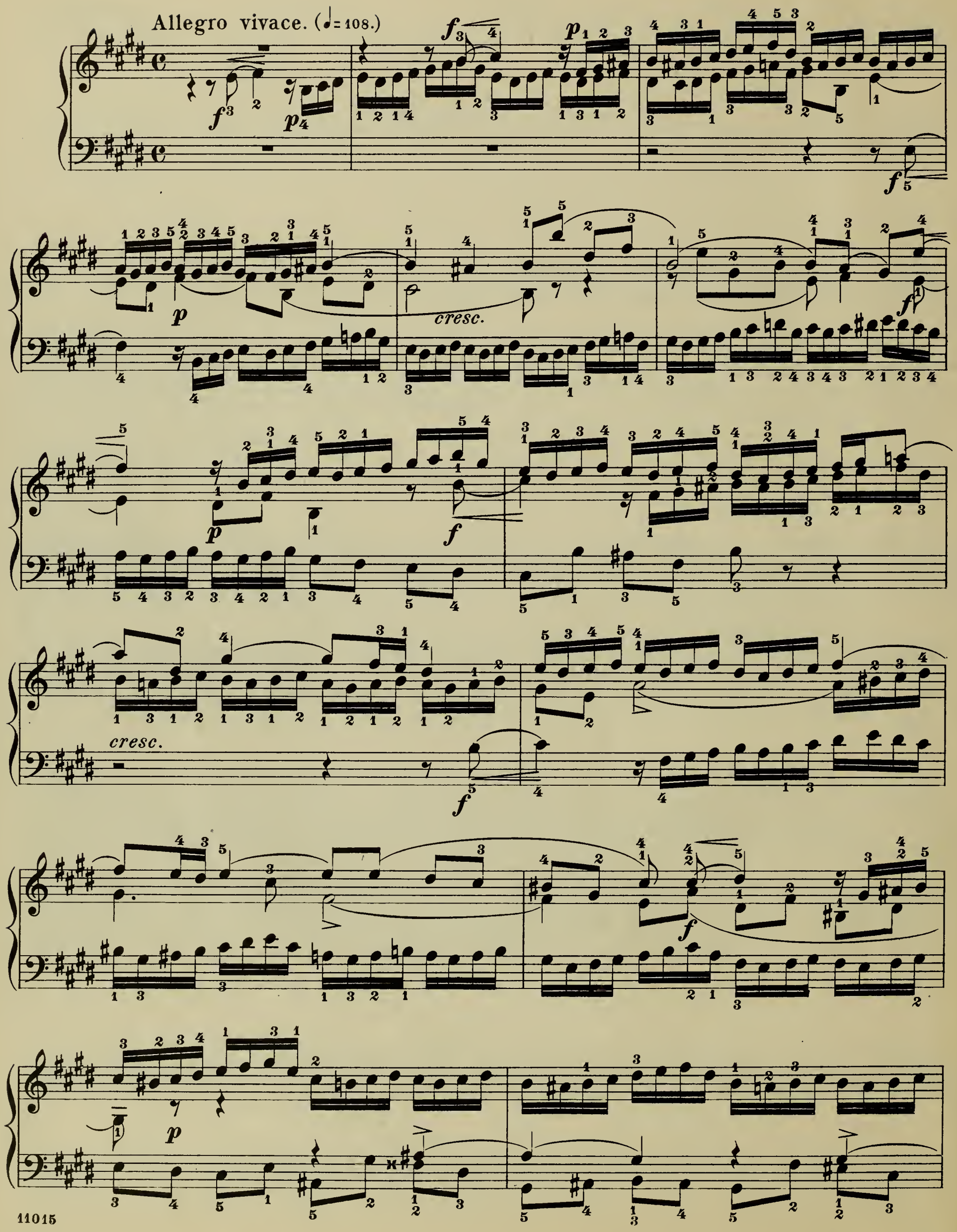
dimin.

p

rallent.

Fuga IX.

a 3 Voci.



f

p

f

f

f

dimin.

p

f

più f

sf

ff

sf

Preludio X.

Allegro molto moderato. (♩=84.)

sf *tr* *dimin.* *dolce.* *p* *cresc.* *fp*

Presto. (♩ = 80.)

dimin.

f

dimin.

p *cresc.*

f

sf

ff

dimin. e rallent.

p

Fuga X.

a 2 Voci.

Allegro. (♩=126.)

p *sf* *sf* *cresc.* *f* *sf* *ff* *p* *sf*

sf *cresc.*

f *ff* *sf* *p*

sf *sf* *cresc.*

f

ff

Preludio XI.

Vivace. (♩.= 88.)

p

cresc.

f

p

cresc.

f

sf *sf* *sf* *sf*

p *cresc*

cresc

ff

Fuga XI.

a 3 Voci.

Allegretto. (♩.=66.)

p

tr

cresc.

f

tr

dimin.

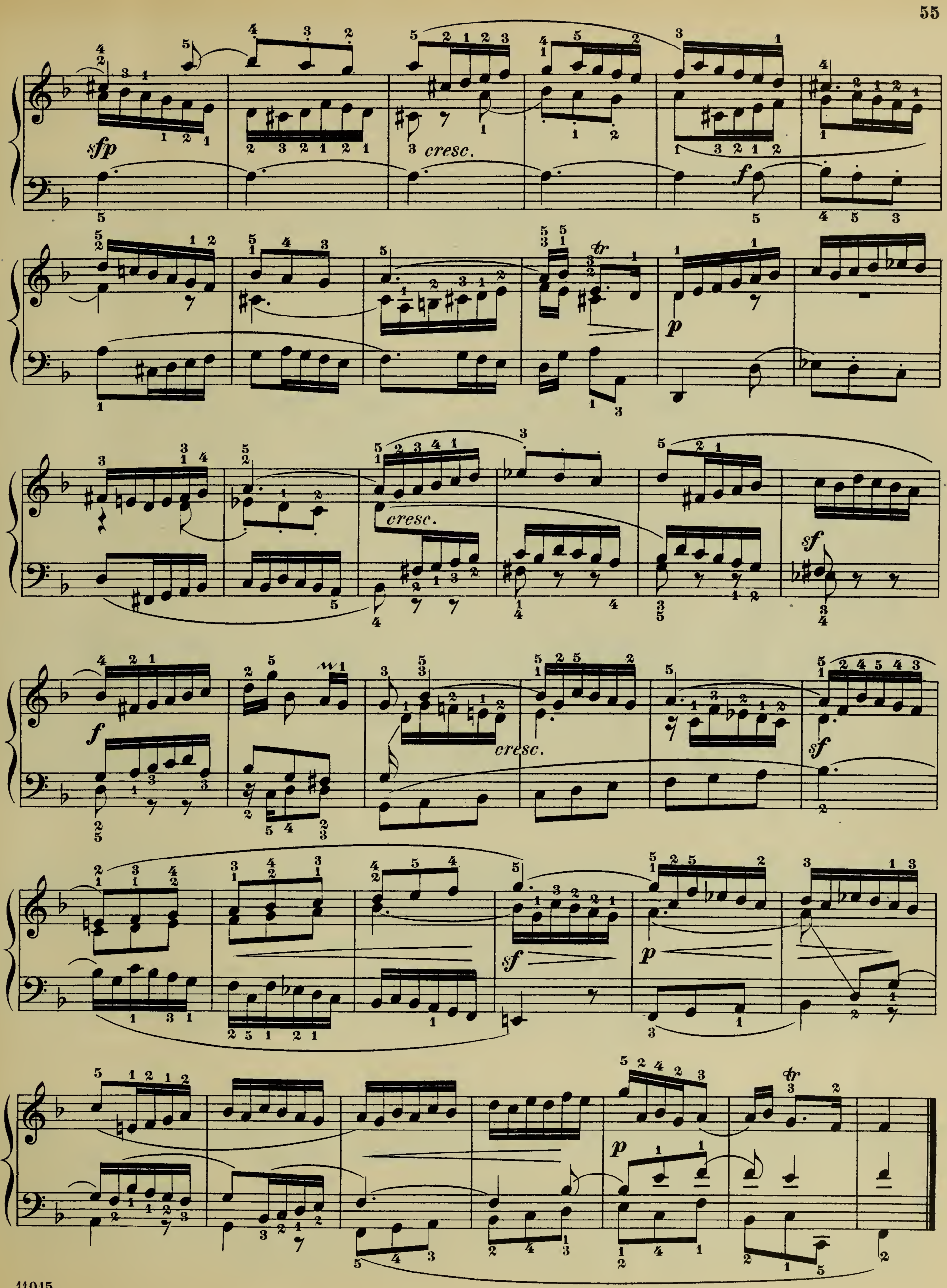
p

tr

tr

cresc.

f


sfp
cresc.
f
p
cresc.
sf
f
cresc.
sf
sf
p
p

Preludio XII.

Andante espressivo. (♪= 104.)

p sempre legato.

sf *p*

cresc.

sf *p*

cresc.

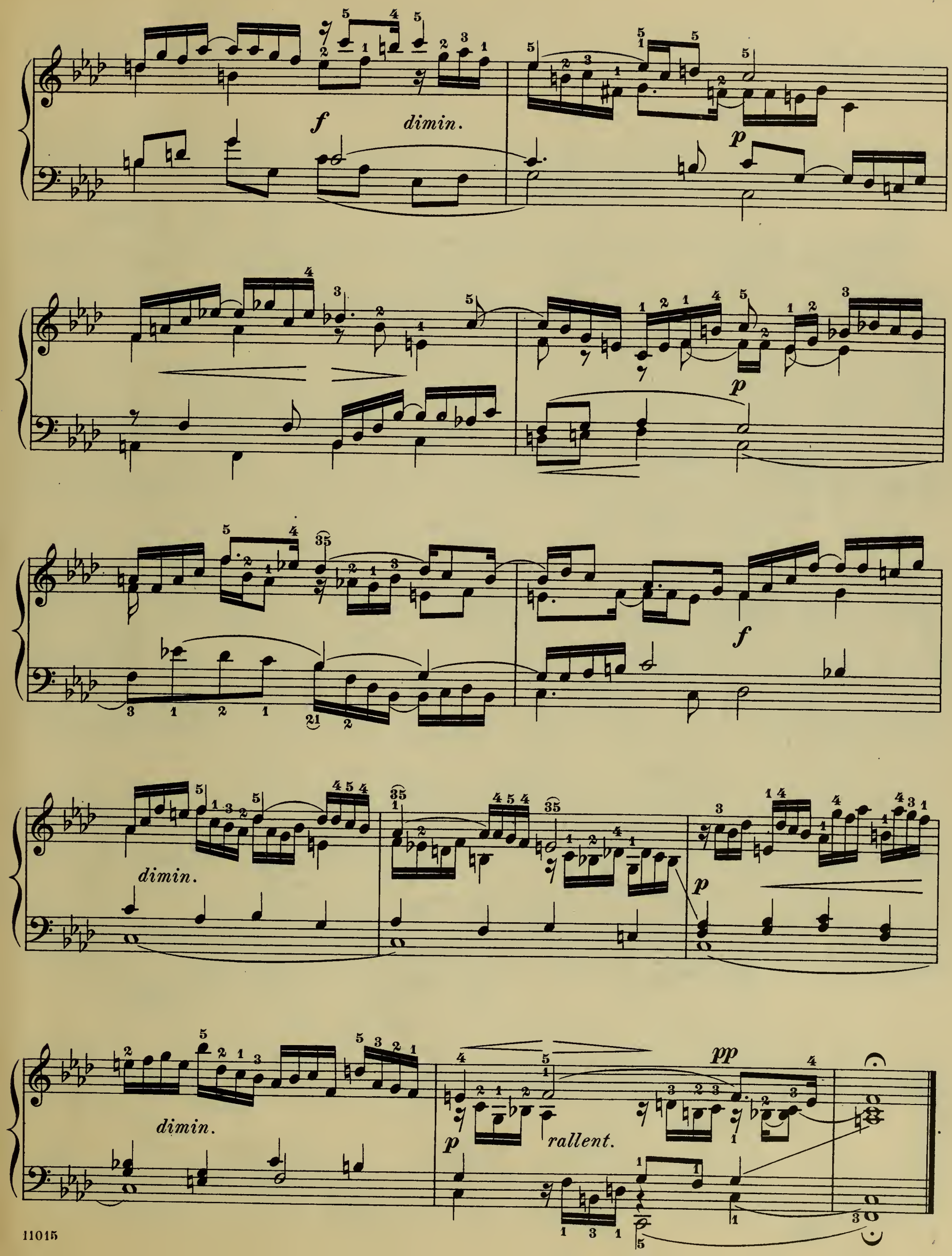
sf

dimin.

p

sf

cresc.


f
dimin.
p
p
f
dimin.
p
dimin.
p
rallent.
pp

Fuga XII.

a 4 Voci.

Andante serioso. (♩ = 63.)

p legato.

cresc.

sf *p*

cresc.

sf

dimin.

p

cresc. *sf*

p cresc. *sf*

p

cresc.

f

dimin.

p *cresc.*

cresc.

sf

sf

54

cresc.

f

f *p*

cresc.

f

dimin.

fz

p

cresc.

f

p

p *cresc.* *f*

p *cresc.* *f*

dimin. *p* *p* *p*

cresc. *f* *fz* *fz*

sf dimin. e rall. *p* *tr*

Preludio XIII.

Allegretto. (♪. = 96.)

p legato. *sf* *sf dimin.* *p*

cresc. *pp*

sf *sf* *dimin.* *p*

cresc. *dimin.* *p* *sf*

sf *dimin.* *pp*

sf sf dimin. p

sf sf sf dimin.

sf dimin. sf cresc.

f p pp

Fuga XIII.

a 3 Voci.

Allegretto piacevole. (♩ = 88.)

p *p*

p *cresc.* *sf* *p*

cresc. *f* *p*

cresc. *f* *p* *cresc.*

f

fz

dimin.

p

cresc.

p

rf

dimin.

p

poco rall.

Preludio XIV.

Allegro moderato. (♩ = 100.)

f

cresc.

f

sf *p* *tr*

cresc.

f

dimin. *p*

f

ff *sf*

Fuga XIV.

a 4 Voci.

Andante maestoso. (♩= 88.)

legato ed espressivo

mf *sf* *dimin.* *mf*

sf *dimin.* *p* *cresc.*

f *sf*

dimin. *cresc.* *p* *f*

dimin. *p*

cresc.

dimin.

p

cresc.

f

dimin.

p

cresc.

f

dimin.

p

cresc.

sf

dimin.

rall.

pp

Preludio XV.

Allegro. (♩=100.)

f

dimin.

p

cresc.

f

dimin.

p

cresc.

f

dimin.

p

cresc.

f

sf

sf

sf

sf

ff

Fuga XV.

a 3 Voci.

Allegretto vivace. (♩.=80.)

p

p

cresc.

f

dimin.

p

cresc.

f

sf

sf

sf

ff

sf

sf

fp dolce

cresc.

f

cresc.

f.

dimin.

tr

sf

dimin. *p* *dolce*

cresc. *f*

fz *fz* *sf*

sf *sf* *sf dimin. e rallent.*

p *pp ritard.*

Preludio XVI.

Lento moderato. (♩=69.)

fp

cresc.

f

dimin.

p

f *sf* *sf* *dimin.* *cresc.* *p*

sf *f*

dimin. e rallent. *p* *pp*

Fuga XVI.

a 4 Voci.

Andante con moto. (♩=80.)

mf

cresc.

f

cresc.

f

p

fp

cresc.

cresc.

ff

rallent.

Preludio XVII.

Moderato. (♩= 96.)

p dolce

cresc.

f

p

cresc.

f

sf

tr

p

cresc.

f

Fuga XVII.

a 4 Voci.

Andante.(♩= 60.)

p sempre legato e pesante

cresc.

f

dimin.

p

cresc.

f

fz

dimin.

p

cresc.

f

dimin.

p

p

cresc.

f

p

cresc.

f

ritard.

dimin.

p

Preludio XVIII.

Allegretto moderato ed espressivo.(♪ = 126.)

p *sempre legato* *sf* *p*

sf

cresc. *sf* *sf* *f* *sf*

dimin. *p* *cresc.*

f *sf* *sf* *sf*

ff *sf* *dimin.*

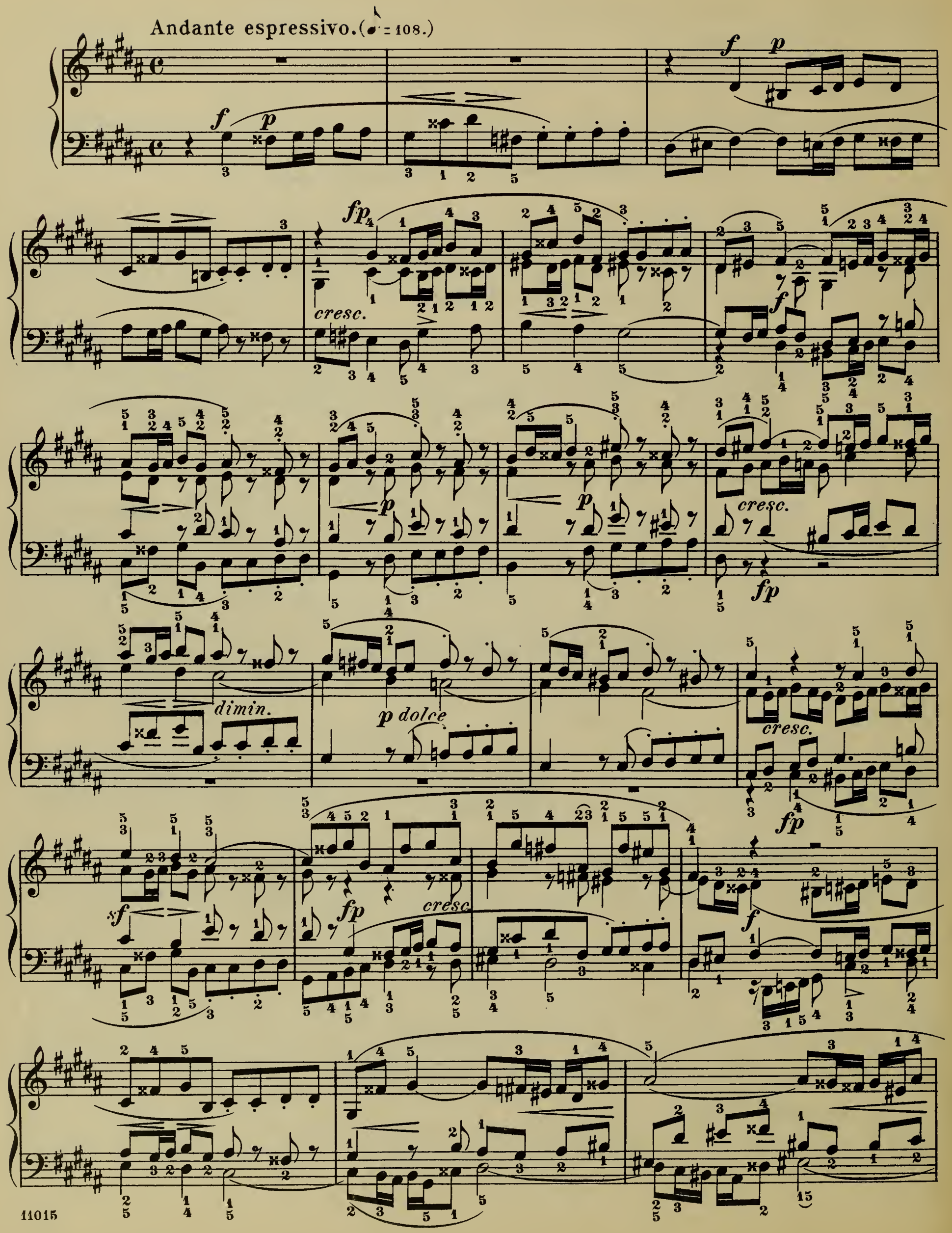
p *cresc.*

sf più cresc. *f* *p*

dimin. e rall. *pp*

Fuga XVIII.

a 4 Voci.



cresc.

f

fz

dimin.

p

p dolce

cresc.

f

p

sf

p

cresc.

f

dimin.

p

pp

rallent.

Preludio XIX.

Moderato. (♩ = 80.)

f *p* *cresc.*

p

cresc. *f*

2 dimin. *f*

tr *p* *cresc.*

f

sf

fz poco rall. *p*

Fuga XIX.

a 3 Voci.

Allegro moderato. (♩. = 69.)

ff *p* *ff* *p* *p* *ff* *p*

ff *p* *ff* *p*

ff *p* *cresc.* *p*

ff *p* *cresc.* *dimin.* *ff* *p* *cresc.*

f *p*

ff *p*

p

cresc.

ff. *p*

cresc.

tr

ff *p*

ff *p*

p

cresc.

f

p

cresc.

f

sf

sf

dimin. *p*

ff *p*

p

ff

p

cresc.

sf

cresc.

sf

p

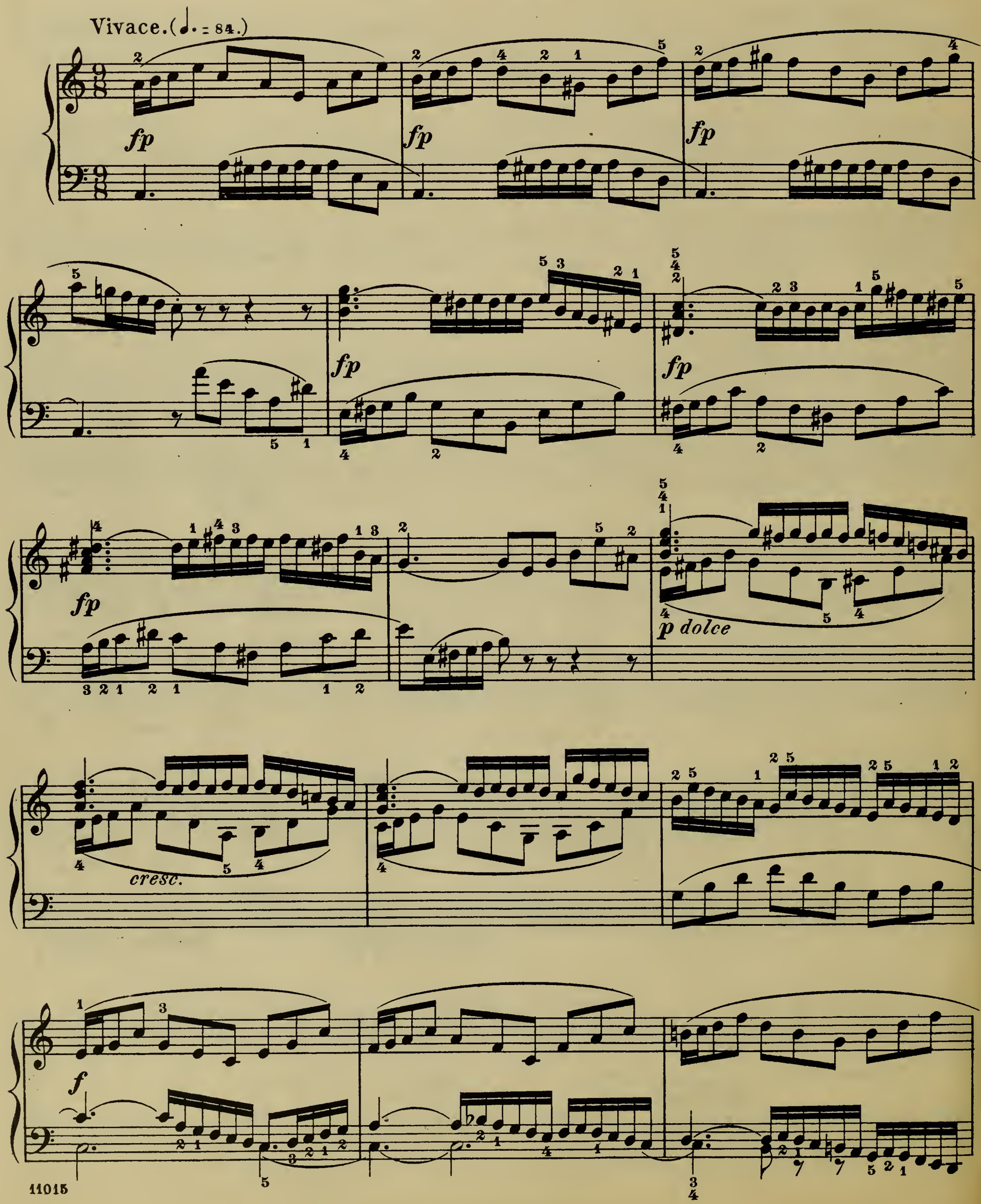
cresc.

f

poco rall.

ff

Preludio XX.



dimin.

p

f

dimin.

p

fp

fp

fp

fp

f

sf

fp

cresc.

fp

cresc.

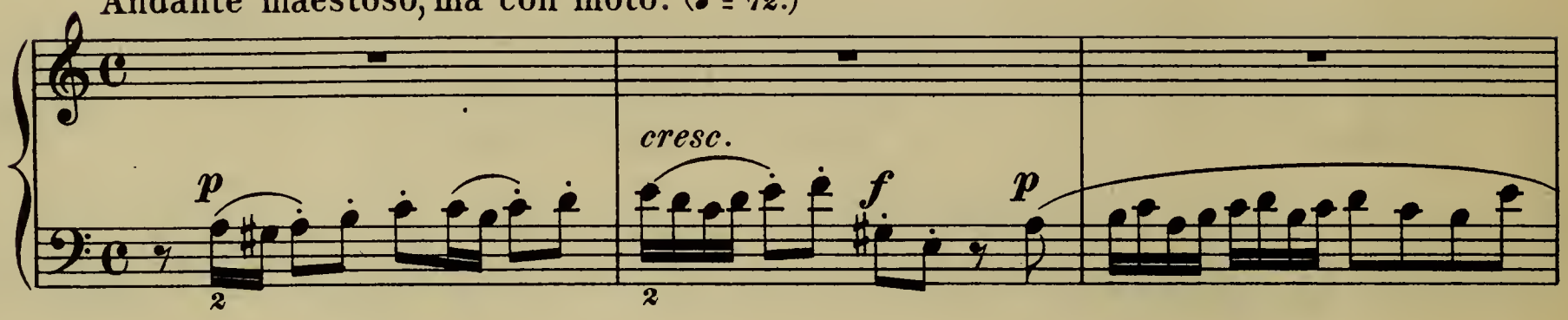
ritard.

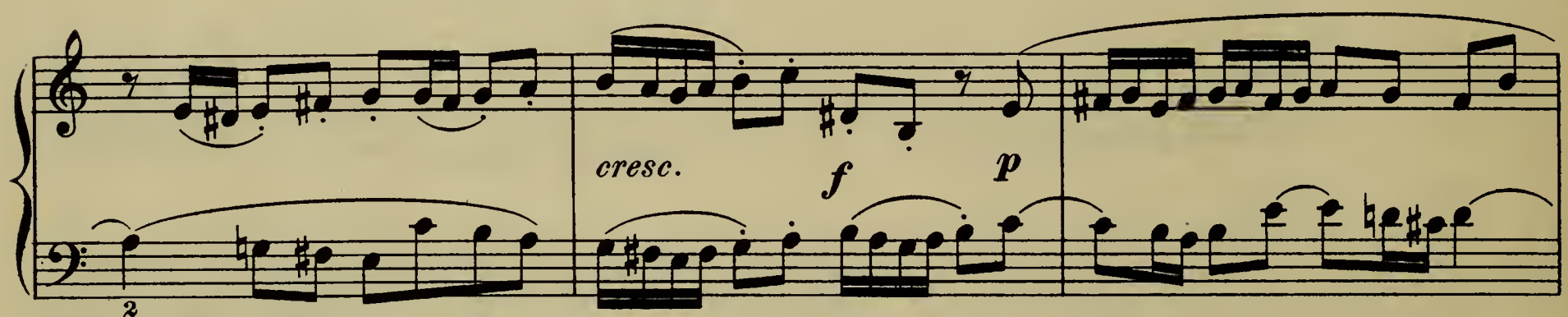
fz

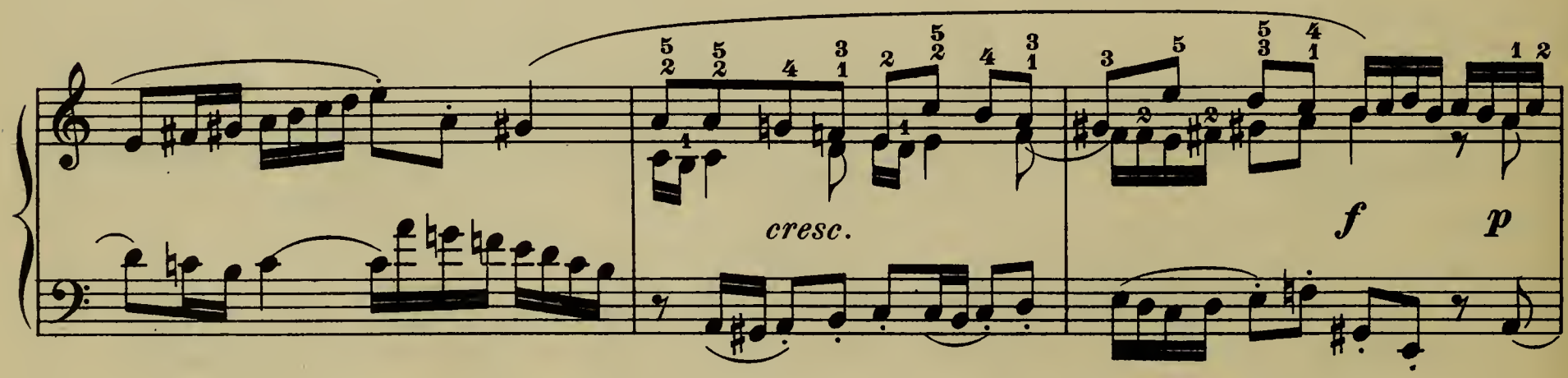
Fuga XX.

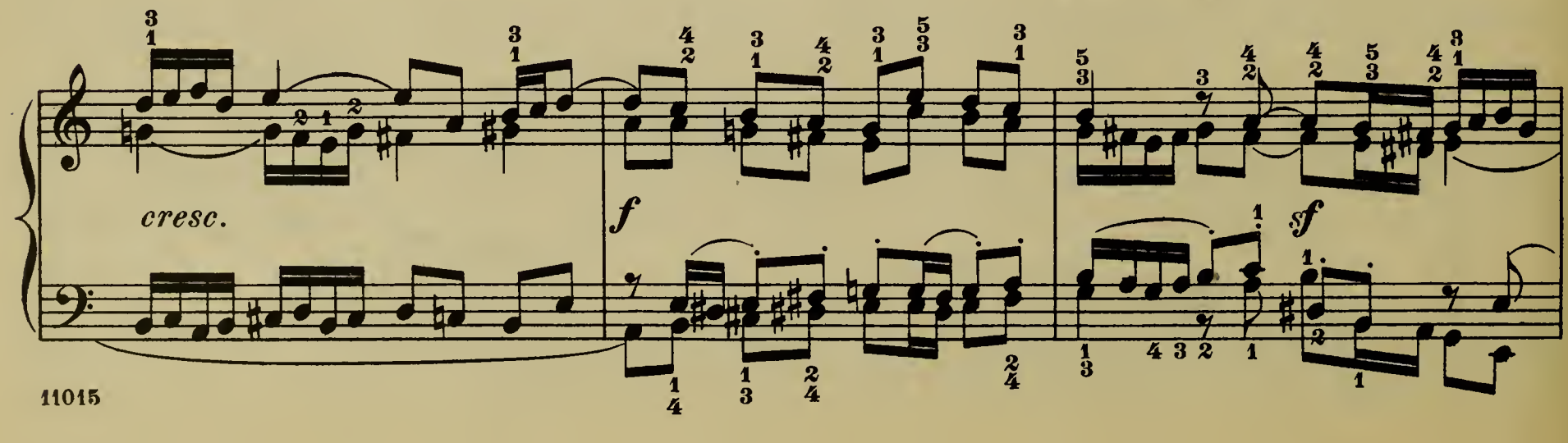
a 4 Voci.

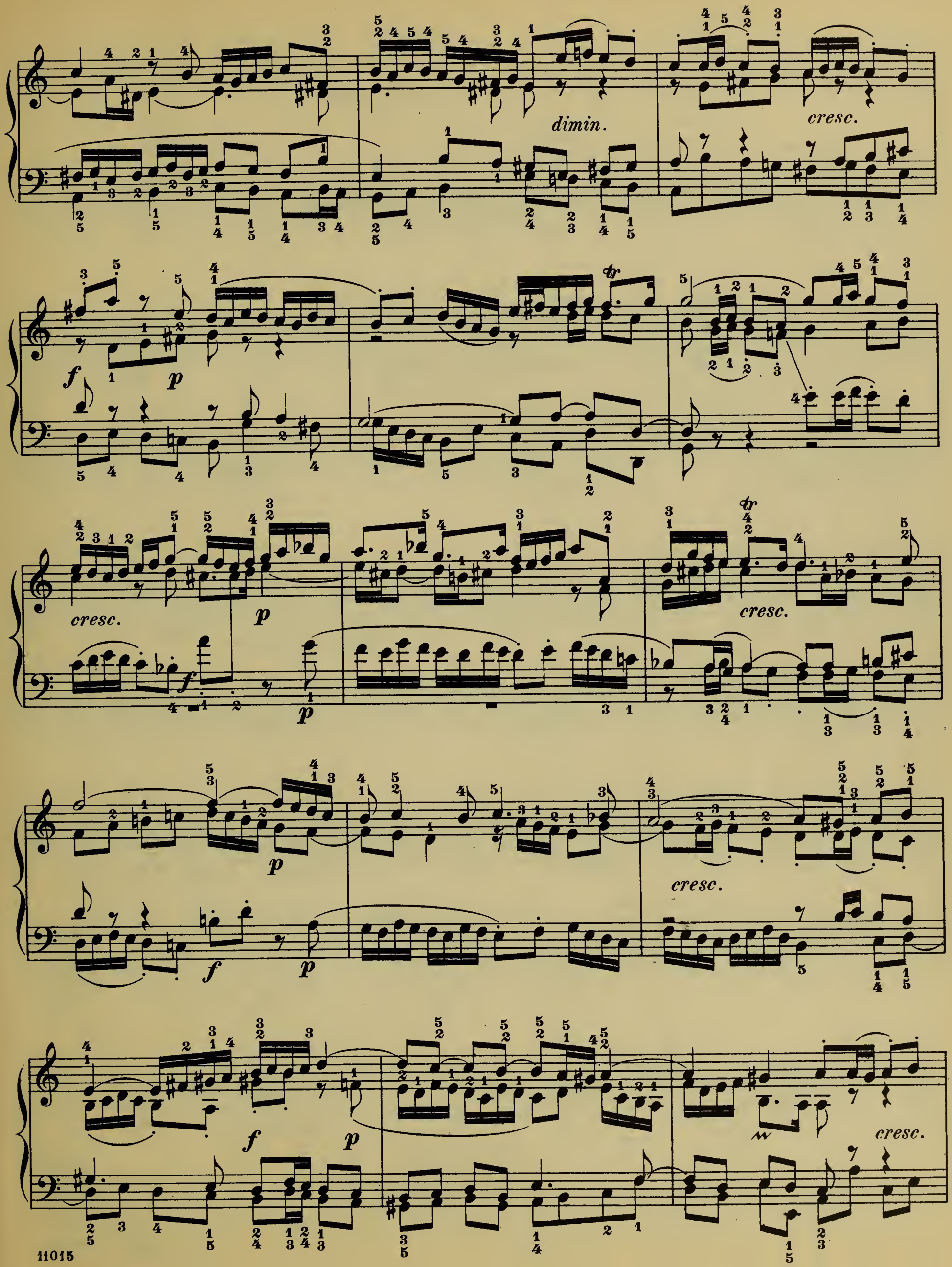
Andante maestoso, ma con moto. (♩ = 72.)










dimin.
cresc.
f
p
cresc.
p
f
p
cresc.
p
f
p
cresc.
f
p
cresc.

f *p* *f* *p* *cresc.*

f *f*

sf

sf *dimin.*

p dolce. *cresc.*

f *sf* *sf.* *sf*

dim.

p *cresc.*

tr

tr *sf* *p* *cresc.* *sf*

f *dimin.* *p* *cresc.* *sf*

f *fz* *dim.* *p dolce.*

cresc. *dimin.* *p*

p *cresc.* *f* *sf* *sf*

dimin. *p* *cresc.* *dimin.*

p *cresc.* *f* *sf* *sf*

dimin. *cresc.* *f*

fz *fz* *ffz* *ff*

fz *dimin.*

p

cresc. *fz* *fz* *rallent.* *dimin.* *fp* *Adagio.* *pp*

Preludio XXI.

Vivace. (♩= 84.)

p leggiermente.

cresc.

f

dimin.

p

cresc.

f

fz

dimin.

cresc.

f

fz

p

cresc.

ff

p

cresc.

ff

p

cresc.

poco ritard.

f

fz

a tempo.

p

cresc.

sf

dimin.

dimin.

p

rallent.

pp

Fuga XXI.

a 3 Voci.

Allegro vivace. (♩ = 116.)

p scherzando.

cresc.

f

sf

sf

dimin.

p

cresc.

fp *f* *p* *f* *p* *f*

sf *sf*

ff

Preludio XXII.

Andante sostenuto. (♪ = 92.)

p dolce espressivo.

cresc.

f

p

cresc.

f

sf

sf

dimin.

p

cresc.

f

fz

dimin.

p *cresc.*

f *fz* *dimin.*

p *cresc.*

f (*f*)

p *p*

cresc.

f *ff*

dimin.

p *dimin. e rallent.* *pp*

Fuga XXII.

a 5 Voci.

Lento. (𝅗𝅥 = 60.)

S
A
T
B¹
B²

mf p mf p cresc.

sf sf f p sf sf

p cresc. f

fz dimin.

p cresc. sf

cresc. sf f

dimin.

p

cresc.

f

tr

dimin.

p

cresc.

sf

dimin.

p

cresc.

f

ff

ffz

sf

sf

dimin.

rallent.

p

Preludio XXIII.

Allegretto moderato. (♩ = 76.)

p legato.

cresc. *sf*

dimin.

p

rf *cresc.*

sf *dimin.* *p*

cresc.

f

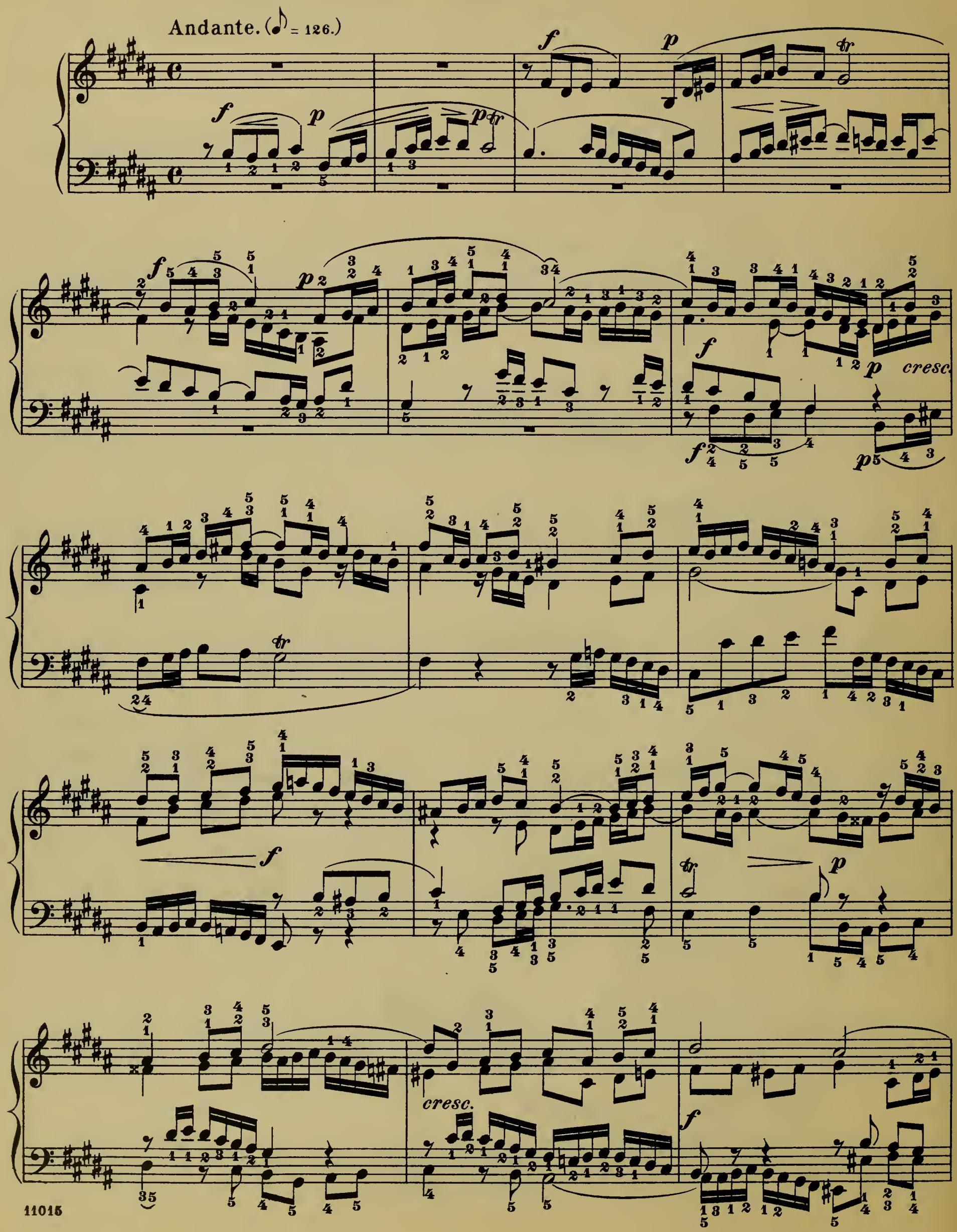
dimin.

rf

cresc. *f* *dimin.* *p ritard.*

Fuga XXIII.

a 4 Voci.



p

cresc.

f

tr

p

cresc.

f

tr

sf

dimin. rallent.

p

Preludio XXIV.

Andante. (♩ = 80.)

pp sempre molto legato.

cresc.

f

dimin.

p

cresc.

f

dimin.

p

pp

f

dimin.

p

cresc. *dimin.* *p* *cresc.*

cresc. *dimin.*

cresc. *f*

più f *ff* *dimin.*

p *cresc.*

f *p* *pp* *rallent.*

Fuga XXIV.

a 4 Voci.

Largo.(♪ = 92.)

p molto espressivo.

cresc.

f

p

cresc.

f *sf* *dimin.* *p*

cresc. *f* *p*

cresc. *f* *dimin.* *p*

cresc. *cresc.* *p*

cresc. *sf*

p

cresc.

f

dimin.

p

cresc.

f

cresc.

p

p

sf

f

p

cresc.

f

p

p

cresc.

f

ff

fz

sf dimin.

rallent.

p

pp

BRIGHAM YOUNG UNIVERSITY
3 1197 22182 3021

SCHIRMER'S LIBRARY
of MUSICAL CLASSICS
COMPOSITIONS FOR PIANO SOLO, EXCLUSIVE OF STUDIES

VOL. NO.

1314 **ALBUM OF EASY CLASSICS**

1318 **ALBUM OF OPERATIC PIANO ARRANGEMENTS**

1316/17 **ALBUM OF PARLOR PIECES**

1268 **†ALBUM OF POPULAR PIANO MUSIC**

1315 **ALBUM OF 25 PIANO CLASSICS**

1264 **†ANTHOLOGY OF MODERN CLASSICS FOR THE PIANO**
32 compositions by Brahms, Dvořák, Grieg and others

1263 **†ANTHOLOGY OF PIANO CLASSICS**
A collection of 28 selected compositions by Bach, Beethoven, Chopin and others

ARMAND, J. O.
900 Op. 10. 40 Pieces for Beginners

BACH, J. S.
12 †Album. A Collection of 21 Favorite Pieces (Sara Heinze)
22 Chromatic Fantasy and Fugue. Concerto in the Italian style. Fantasy, C m. Prelude and Fugue, A m.
1494 Fantasie and Fugue in G m. (Trans. for piano by Franz Liszt and ed. by E. Hughes)
17/18 6 English Suites (Czerny). 2 volumes
†The same, complete in 1 volume
19 †French Suites (Czerny)
16 †30 2- and 3-part Inventions (Mason)
813 †The same (Czerny and others)
379 15 2-part Inventions (Mason)
850 The same (Czerny and others)
1512 The same (Busoni)
380 15 3-part Inventions (Mason)
851 The same (Czerny and others)
1498 The same (Busoni)
1087 8 Organ Preludes (Henderson)
20/21 Partitas (Czerny and others). 2 volumes
424 18 Little Preludes and Fugues (G. Buonamici)
1475 Prelude and Fugue in A m. (Transcribed by F. Liszt). Edited by Edwin Hughes
15 21 Short Preludes and 6 Fugues (Mason)
13/14 Well-tempered Clavichord (Czerny). 2 volumes
†The same, complete in 1 volume
1483/84 Well-tempered Clavichord, Vols. I, II. (Ed. by E. Hughes.) (Spanish and English)

BARGIEL, W.
300 Op. 31. Suite, G m. (K. Klauser)

BEETHOVEN, L. van
970 Op. 33. Bagatellen
5 †Easy Compositions (Bülow-Lebert)

VOL. NO.

BEETHOVEN, L. van (*cont'd*)
1509 Ecossaises (Busoni)
621/625 5 Concertos with 2d piano in score, by F. Kullak; Op. 15, C; Op. 19, B♭; Op. 37, C m.; Op. 58, G; Op. 73, E♭
1/2 †Sonatas (Bülow-Lébert). 2 vols.
301/303 †The same, in 3 volumes
6/7 Variations (Bülow-Lebert and others). 2 volumes
†The same, comp. in 1 volume

BENDEL, F.
620 Op. 135. German Fairytales
969 Op. 139. By the Lake of Geneva

BENNETT, W. S.
400/401 Album. 19 Selected Pieces (Scharfenberg). 2 volumes
†The same, complete in 1 volume

BIEDERMANN, A. J.
819 Op. 91. 12 Nursery Songs (easy)
820 10 Very Easy Compositions

BIZET, G.
357 L'Arlésienne. 2 Suites de Concert (W. K. Bassford)

BRAHMS, J.
1347 Album of Piano Pieces (Whiting)
1261 Op. 76. Capriccios and Intermezzos (Whiting)
1499 Op. 116. (Complete) Fantasies (Rev. and ed. by C. Deis)
256 Hungarian Dances. Vol. I (Scharfenberg)
431 The same. Vol. II
†The same, complete in 1 volume
1500 Op. 117. Three Intermezzi (Rev. and ed. by C. Deis)
1501 Op. 118. Six Piano Pieces (Rev. and ed. by C. Deis)
1502 Op. 119. Four Piano Pieces (Rev. and ed. by C. Deis)
1080 Op. 79. Two Rhapsodies (Gebhard)
1360/62 Three Sonatas (Whiting): Op. 1, C; Op. 2, F♯ m.; Op. 5, F m.
1368 The same, complete in 1 volume
1450/51 Op. 35. Variations on a Theme by Paganini. In two books
1511 32 Variations on an Original Theme in C m.
1260 Op. 39. Waltzes (Whiting)

CHAMINADE, C.
211/212 Album. 17 pieces. 2 volumes
†The same, complete in 1 volume

CHOPIN, F.
Piano Works (Joseffy):
31 †4 Ballads (G m., F, A♭, F m.)
38 †4 Concert Pieces: Op. 2, Op. 13, Op. 14, Op. 22
1350 †Concerto, Op. 11, E m.
1351 Concerto in F m., Op. 21
1039 Impromptus
28 †51 Mazurkas
30 †19 Nocturnes
29 †11 Polonaises
34 †25 Preludes
1184 Rondos
32 †4 Scherzis: Op. 20, 31, 39, 54; and Fantasia, Op. 49
35 †3 Sonatas: Op. 4, C m.; Op. 35, B♭ m.; Op. 58, B m.
36 †Various Compositions
27 †Waltzes
39 †Album. 32 Favorite Compositions

VOL. NO.

CLASSIC SONATINA ALBUM
1141/42 †A Collection of easy sonatas of diversified character and miscellaneous pieces, classified, compiled, revised and fingered by Sigmund Herzog. Vol. 1141, easy; Vol. 1142, intermediate

CLEMENTI, M.
385/386 †Twelve Celebrated Sonatas (Buonamici). 2 volumes
811 Six Sonatinas, Op. 36 (Köhler)
40 †Twelve Sonatinas, Op. 36, 37, 38 (Köhler)

DIABELLI, A.
266 11 Sonatinas. Op. 151, 168 (Klee)

DRAWING-ROOM FAVORITES
1237/39 (Oesterle.) 3 volumes
Vol. I. 36 Pieces, 1st Grade
Vol. II. 22 Pieces, 2d Grade
Vol. III. 22 Pieces, 3rd Grade

DUSSEK, J. L.
41 6 Sonatinas, Op. 20 (Klee)

DVOŘÁK, A.
1036 Piano Album (Adler)

FIELD, J.
42 †18 Nocturnes (Liszt)

FRANCK, C.
1232 Prelude, Choral and Fugue (Pintér)

GADE, N. W.
320 Op. 19, 57. Aquarelles
552 Op. 36. Children's Christmas Eve
547 Op. 41. Fantasy Pieces

GODARD, B.
213/214 Album. 18 Pieces. 2 volumes
†The same, in 1 volume

GOUNOD, C.
1388 Ballet Music from "Faust"

GRIEG, E.
106/107 Album. 45 Pieces. 2 volumes (Oesterle)
†The same, in 1 volume
198 Op. 3. 6 Poetic Tone-pictures (Ruthardt)
199 Op. 6. 4 Humoresken (Oesterle)
892 Op. 7. Sonata (Gallico)
201 Op. 12. 8 Lyrical Pieces. Volume I. (Oesterle)
728 Op. 17. 25 Northern Dances and Folk-tunes (Ruthardt)
200 Op. 19. Sketches of Norwegian Life (Oesterle)
1373 Op. 24. Ballade (Hughes)
771 Op. 28. 4 Album-leaves (Oesterle)
209 Op. 34. 2 Elegiac Melodie (Oesterle)
772 Op. 38. 8 Lyrical Pieces. Volume II (Oesterle)
812 Op. 40. From Holberg's Tim (von Sternberg)
773 Op. 43. 6 Lyrical Pieces. Volume III (Oesterle)
205 Op. 46. First Peer Gynt Sui (Oesterle)
774 Op. 47. 7 Lyrical Pieces. Volume IV (Oesterle)

Volumes Marked (†) may be obtained in Cloth Binding. Prices will be quoted on request.
A Complete Catalog of Schirmer's Library of Musical Classics will be mailed if desired.

G. SCHIRMER, INC., NEW YORK

A 574